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New York City and Cinema

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Introduction

New York City has played a vital role in the history of American cinema. This bibliography draws together divergent strands of scholarship that approach the topic of New York City and cinema from multiple perspectives. The iconic cityscapes and distinctive cultural milieus of New York have provided both setting and subject matter for countless movies, whether filmed on location or recreated in Hollywood studios. There is a significant body of work that addresses New York onscreen, analyzing urban narratives and Genres and the use of locations, architecture, and specific areas of the city. This work has explored how cinema has engaged with the changing nature of New York over time, and investigated the representation of the city's neighborhoods and ethnic groups. An important subsection of this scholarship pursues New York's special relationship with particular film genres, such as *The City Symphony*, Musicals, Film Noir, and the Romantic Comedy. In the critical literature, New York has frequently been associated with the work of specific directors, including Sidney Lumet, Woody Allen, Martin Scorsese, and Spike Lee, as well as key figures in experimental film such as Shirley Clarke, Jonas Mekas, and Andy Warhol. New York has also been an important site for film production and exhibition. Although the American film industry has been predominantly based in Southern California since the 1910s, New York has always been Hollywood's second city. In the studio era, it was home to the studios' corporate headquarters and a string of highly profitable first-run theatres. Although filming in the city has waxed and waned, New York has always played an influential role as a regional production hub, a source of talent, and a center for film criticism. The city can claim a pivotal role in the development of early cinema, and it therefore holds a privileged place in histories of early film production and exhibition. New York has also operated in multiple ways as a counterpoint to Hollywood and a crucible for independent or alternative film culture. Experimental filmmaking has flourished in New York, especially in the mid-20th century, and the city has long operated as a vital hub for independent distribution as well as fostering a network of underground and nontheatrical exhibition spaces. This is addressed in intersecting bodies of work on experimental and independent film, and on New York Film Culture. There is now an extensive critical literature on the wider relationship between cinema and the city (see the separate *Oxford Bibliographies in Cinema and Media Studies* article *The City in Film* by Pamela Robertson Wojcik for a more general cinema-city bibliography). This bibliography only includes sources that focus (in whole or in part) on New York City in particular.

General Overviews and Edited Collections

There are few books that provide a general survey of New York and cinema, as much of the scholarship in this area is organized around specific historical periods, geographical areas, Genres, directors, or themes. Sanders 2002 provides perhaps the broadest vantage point on the history of New York as setting and visual landscape for Hollywood films and is a crucial starting point for work on the subject. The essays in Pomerance 2007 provide a varied set of entry points to the topic of New York on screen. Harris 2011 is a useful, if selective, source of information on filming locations.

Harris, Scott Jordan, ed. *World Film Locations: New York*. Bristol: Intellect, 2011.

Accessible, illustrated guide to selected New York films and their locations, with maps and stills. Includes short profiles of New York filmmakers and key landmarks. Popular rather than scholarly, but may provide a useful reference guide for students.

Pomerance, Murray, ed. *City That Never Sleeps: New York and the Filmic Imagination*. New Brunswick, NJ: Rutgers University Press, 2007.

Anthology of essays that address various aspects of New York's image on screen. Includes essays on films by Alfred Hitchcock, Martin Scorsese, Woody Allen, Spike Lee, Sidney Lumet, and Roman Polanski.

Sanders, James. *Celluloid Skyline: New York and the Movies*. New York: Knopf, 2002.

Panoramic overview of New York and film across the 20th century, focusing on the relationship between the real city and the "mythic city" of the movies. Combines substantial, carefully researched sections on topics such as Hollywood production design with shorter chapters that map out a typology of screen spaces—from apartments, tenements, and lofts, to stations, skyscrapers, and nightclubs. Accessible yet scholarly. Beautifully illustrated with 328 black and white images.

Early Cinema to the Second World War

Before the development of the film industry in Southern California in the 1910s, New York was a key center for the emerging medium. The city therefore holds a privileged place in discussions of early film production and exhibition. Musser 1990, Musser 1991, and Jacobson 2015 cover the operations of early film companies such as Edison, Biograph, and Vitagraph and the construction of studios in Manhattan, Brooklyn and the Bronx. Jacobson 2016 considers early films of New York and their inherent affinities to the city's technological and infrastructural transformation. Lindner 2014 discusses early cinema in relation to theatre, the visual arts, and the social experience of New York in the early 20th century. Manhattan has also played a central role in scholarly debates on early film exhibition. Allen 1979 focuses on the location of nickelodeons in the Lower East Side and other Manhattan neighborhoods. Singer 1995 responds to Allen with new data on the nickelodeon boom and the geography of early filmgoing. Focusing predominantly on the interwar years, Koszarski 2008 details how film production persisted in New York after the industry's center of gravity shifted to the West Coast in the 1910s. See also Haenni 2008, cited under Race and Ethnicity.

Allen, Robert C. "Motion Picture Exhibition in Manhattan, 1906–1912: Beyond the Nickelodeon." *Cinema Journal* 18.2 (Spring 1979): 2–15.

Brings empirical evidence to bear on the mythology of the nickelodeon boom. Discusses the location of nickelodeons and the class and ethnicity of their audiences, significantly revising conventional film histories. Concludes that moviegoing in Manhattan between 1906 and 1912 was not the preserve of working-class immigrants and that the middle class embraced cinema from an earlier stage than previously thought.

Jacobson, Brian R. *Studios Before the System: Architecture, Technology, and the Emergence of Cinematic Space*. New York: Columbia University Press, 2015.

History of the early film studio as an architectural space and moving image technology in the United States and France. Chapter 3 focuses on the emergence of the studio in New York in the early years of cinema, with detailed research into the location, design, and construction of the city's physical filmmaking infrastructure and the operations of companies such as Edison, Biograph, and Vitagraph.

Jacobson, Brian R. "Infrastructural Affinity: Film Technology and the Built Environment in New York circa 1900." *Framework: The Journal of Cinema and Media* 57.1 (2016): 7–31.

Analyzes actualities, panoramas, trick films, and early narrative features made in New York around the turn of the 20th century. Argues that these films embodied and projected an "infrastructural affinity" between modern urban infrastructure and the apparatus of film production and played an important role in mediating the technological changes of urban modernity.

Koszarski, Richard. *Hollywood on the Hudson: Film and Television in New York from Griffith to Sarnoff*. New Brunswick, NJ: Rutgers University Press, 2008.

Detailed study of filmmaking in New York and New Jersey between the two world wars, drawing on extensive archival research. Working against the conventional view that all production moved to the West Coast in the 1910s and 1920s, argues that filmmaking of various kinds persisted in New York, from Hollywood studio work to independent features, newsreels, educational films, cartoons, and Yiddish and African-American films.

Lindner, Christoph. *Imagining New York City: Literature, Urbanism, and the Visual Arts, 1890–1940*. Oxford: Oxford University Press, 2014.

Although film is not the primary subject of Lindner's book, it contains some useful discussion of New York actuality films and city symphonies alongside a diverse array of modernist cultural production (literature, painting, photography) and contextualizes filmmaking within trends in urban history and theory.

Musser, Charles. *The Emergence of Cinema: The American Screen to 1907*. Berkeley: University of California Press, 1990.

Comprehensive overview of American cinema until 1907. Contains detailed industrial history of early film companies, many of which were based in and around New York City.

Musser, Charles. *Before the Nickelodeon: Edwin S. Porter and the Edison Manufacturing Company*. Berkeley: University of California Press, 1991.

Study of the director Edwin S. Porter and the operations of the Edison Manufacturing Company until the formation of the Motion Picture Patents Company in 1909.

Singer, Ben. "Manhattan Nickelodeons: New Data on Audiences and Exhibitors." *Cinema Journal* 34.3 (Spring 1995): 5–35.

Challenges earlier revisionist accounts of the nickelodeon in Manhattan, especially Allen 1979. Maps the location of Manhattan nickelodeons between 1907 and 1909, questioning and revising Allen's arguments about class and ethnicity in early exhibition. This intervention sparked a debate on the pages of *Cinema Journal*, with responses in subsequent issues from silent cinema scholars including Robert Allen, Judith Thissen, Sumiko Higashi, William Uricchio and Roberta Pearson.

Post-WWII

Though New York remained an important setting during the studio era, it was not until the postwar period that the city attracted significant numbers of Hollywood location shoots. In the late 1940s and 1950s, New York provided the backdrop for numerous Hollywood films, especially semidocumentary crime pictures, social realist dramas, comedies, and Musicals; for example, see Sanders 2002 and Pomerance 2007, both cited under General Overviews and Edited Collections.

1940s and 1950s

Schleier 2009 and Wojcik 2010 both focus on a particular type of urban space (the skyscraper and the apartment respectively), which the authors argue to be crucial social and cinematic spaces of the mid-20th-century city. Both Schleier and Wojcik use these spatial and social forms to investigate the gendered representation of urban life between the 1940s and the 1970s. See also Dimendberg 2004 (cited under Film Noir) and other texts on film noir, and Shearer 2016 (cited under Musicals).

Schleier, Merrill. *Skyscraper Cinema: Architecture and Gender in American Film*. Minneapolis: University of Minnesota Press, 2009.

In-depth analysis of the skyscraper and gender representation in mid-20th-century Hollywood cinema, with detailed reference to production design and architectural form. Contains extensive, close textual analysis of films with New York settings, including *The Big Clock*, *Executive Suite*, and *Desk Set*.

Wojcik, Pamela Robertson. *The Apartment Plot: Urban Living in American Film and Popular Culture, 1945–1975*. Durham, NC: Duke University Press, 2010.

Arguing for the apartment plot as genre, examines gendered images of urban life in narratives organized around the apartment. Includes chapters on the bachelor pad, single girl, married women, and African Americans. Contains analyses of films with New York settings such as *Rear Window*, *Breakfast at Tiffany's*, *Rosemary's Baby*, *Pillow Talk*, and *Claudine*.

1960s to the 1980s

New York gained a new prominence onscreen in the 1960s and 1970s with the advent of the New Hollywood. As Clutter 2015, Sanders 2006 and Webb 2014 discuss, the establishment of the Mayor's Office of Motion Pictures and Television in 1966 helped the city to attract substantial numbers of Hollywood location shoots. Corkin 2011 discusses how New Hollywood directors such as Martin Scorsese and William Friedkin sought gritty urban backdrops for their crime films, while Harlem provided a key location for Hollywood's short-lived but influential "blaxploitation" cycle. Corkin 2011, Clutter 2015, Pike 1998, Rotella 2002, Simon 2012, and Webb 2014 explore different aspects of this wave of New York filmmaking and its relationship to the city's "urban crisis." In contrast, Andersson 2017, Corkin 2011 and Webb 2014 also discuss the gentrification of sections of Manhattan and Brooklyn in the late 1970s and early 1980s and the complex ways in which cinema engaged with the shifting class and race dynamics of neighborhoods such as Park Slope and SoHo. Shiel 2003 compares New York and Los Angeles as paradigms of modern and postmodern urbanism respectively. See also Haenni 2010, cited under Auteurs and Massood 2003, cited under Race and Ethnicity.

Andersson, Johan. "Landscape and Gentrification: The Picturesque and Pastoral in 1980s New York Cinema." *Antipode* 49.3 (June 2017): 539–556.

Adapts the concepts of the picturesque and the pastoral to discuss the representation of urban landscapes in 1980s New York, analyzing the tensions between glamorization and exploitation in *Desperately Seeking Susan* and *Downtown 81*.

Clutter, McLain. *Imaginary Apparatus: New York City and its Mediated Representation*. Zurich: Park Books, 2015.

Study of filmmaking and urban planning during the mayoral tenure of John V. Lindsay (1966–1973). Draws on film and architectural theory to argue that the municipal government's promotion of filmmaking and its planning policies were closely interrelated. Close analysis of planning documents, nonfiction films, and features such as *Midnight Cowboy*. Lavishly illustrated. Packaged with a DVD of the documentary *What is the City But the People*.

Corkin, Stanley. *Starring New York: Filming the Grime and the Glamour of the Long 1970s*. New York: Oxford University Press, 2011.

Discusses how films represented and refracted New York in the 1970s, a period of economic and social crisis for the city. Drawing on urban geography, contextualizes the decade's films within wider processes of urban redevelopment and globalization. Considers Key Films of the 1970s including *Midnight Cowboy*, *Klute*, *The Godfather*, *Shaft*, *Serpico*, *Taxi Driver*, and *Annie Hall*.

Pike, David. "Urban Nightmares and Future Visions: Life Beneath New York." *Wide Angle* 20.4 (October 1998): 9–50.

Traces the myth of “underground” New York, arguing that films such as *The Taking of Pelham 123* (1974) and *The Warriors* (1979) used the dangerous, deteriorating space of the subway to engage with contemporary social and racial anxieties.

Rotella, Carlo. “Grittiness.” In *Good with their Hands: Boxers, Bluesmen, and Other Characters from the Rust Belt*. 105–166. Berkeley: University of California Press, 2002.

In-depth chapter on *The French Connection* as a paradigmatic film of seventies New York. Arguing that the film and its production embodied a key moment in the city’s history, Rotella discusses the behind-the-scenes role of police officers Sonny Grosso and Eddie Egan, the use of specific New York locations, the city’s postindustrial development, and the significance of the film’s “gritty” aesthetics.

Sanders, James. *Scenes from the City: Filmmaking in New York, 1966–2006*. New York: Rizzoli, 2006.

Illustrated history of New York’s filmmaking renaissance since the 1960s, with contributions from Martin Scorsese, Nora Ephron, and Woody Allen. Written in a popular and accessible style, it provides a useful reference guide for students and those new to the topic.

Shiel, Mark. “A Nostalgia for Modernity: New York, Los Angeles, and American Cinema in the 1970s.” In *Screening the City*. Edited by Mark Shiel and Tony Fitzmaurice, 160–179. London: Verso, 2003.

Discusses the representation of New York and Los Angeles in *Annie Hall* and *Network* in relation to the modernity versus postmodernity debates. Argues that both films stage, in differing ways, the tension between the modern and the postmodern as a spatial relationship between these two paradigmatic cities.

Simon, Art. “‘One Big Lousy X’: The Cinema of Urban Crisis.” In *The Wiley-Blackwell History of American Film*. Vol. 3, 1946 to 1975. Edited by Cynthia Lucia, Roy Grundmann, and Art Simon, 470-489. Hoboken, NJ: Wiley-Blackwell, 2012.

Focuses on New York as a crucial setting for the “Hollywood Renaissance,” analyzing a cycle of “urban crisis films” made between 1968 and 1976, including *Midnight Cowboy*, *The French Connection*, *The Hospital*, and *Taxi Driver*. Shows how these films revised Genres, critiqued institutions, and challenged the individual agency of the Hollywood protagonist.

Webb, Lawrence. *The Cinema of Urban Crisis: Seventies Film and the Reinvention of the City*. Amsterdam: Amsterdam University Press, 2014.

Contains an extended chapter on New York filmmaking, which provides a detailed account of the establishment of the Mayor’s Office of Film and Television and the context of the city’s postindustrial turn in the late 1960s and 1970s. Analyses early cinematic representations of gentrification such as *The Landlord* and *Desperate Characters* and heist films including *The Anderson Tapes* and *The Taking of Pelham 123*.

The 1990s and Beyond

In the 1990s and 2000s, specific areas of New York underwent rapid redevelopment and gentrification. Brooker 2000 and Kredell 2012 discuss how independent cinema has engaged with (and contributed to) these processes of urban transformation. Pallant 2013 discusses New York as a setting for digital animation. A significant body of work has addressed the aftermath of September 11, 2001, which for a number of scholars marks a historical turning point for the city and American cinema alike. Dixon 2004, Prince 2009, Westwell 2014, and Westwell 2016 analyze the varied and conflicted film and media responses to 9/11 and the destruction of the World Trade Center. Stein, et al. 2017 discusses the prominence of New York City in the Marvel cinematic universe. New York has also been a persistent setting for 21st-century romantic comedies—see Jermyn 2008, cited under Romantic Comedy.

Brooker, Peter. "The Brooklyn Cigar Co. as Dialogic Public Sphere: Community and Postmodernism in Paul Auster and Wayne Wang's *Smoke* and *Blue in the Face*." In *Urban Space and Representation*. Edited by Maria Balshaw and Liam Kennedy, 98–115. London: Pluto, 2000.

Discusses Paul Auster and Wayne Wang's Brooklyn-set films *Smoke* and *Blue in the Face* in the context of theories of place, community, and identity in the postmodern city.

Dixon, Wheeler Winston, ed. *Film and Television After 9/11*. Carbondale: Southern Illinois University Press, 2004.

Collection of essays on film and television in the aftermath of 9/11 and the "War on Terror." Contains chapters on the New York skyline, city symphonies, and the presence and absence of the World Trade Center in film.

Kredell, Brendan. "Wes Anderson and the City Spaces of Indie Cinema." *New Review of Film and Television Studies* 10.1 (March 2012): 83–96.

Argues that recent American indie cinema demonstrates an especially close relationship with the urban professional class and the taste culture of gentrification. Contains close analysis of Wes Anderson's *The Royal Tenenbaums* and its aestheticized and abstracted vision of New York City.

Pallant, Chris. "New York: The Animated City." *Comparative American Studies: An International Journal* 11.4 (2013): 349–360.

Analysis of New York as an animated digital landscape in films and games including *Fantasia 2000*, *Pixels*, and *Grand Theft Auto IV*, with reference to themes of construction, destruction, and interactivity.

Prince, Stephen. *Firestorm: American Film in the Age of Terrorism*. New York: Columbia University Press, 2009.

Addresses the effects of September 11, 2001 on American cinema. Chapters discuss documentary films of the World Trade Center attack and Hollywood responses to 9/11.

Stein, Erica, et al. 2017. *Special Issue: Marvel Entertainment and the Urban Spaces of Superhero Authenticity*. Edited by Erica Stein. *Mediapolis: A Journal of Cities and Culture*.

A series of articles on the role of New York City in the films, comics and television series that constitute the Marvel cinematic universe.

Westwell, Guy. *Parallel Lines: Post-9/11 American Cinema*. London: Wallflower, 2014.

Study of American cinema's varied responses to the events of September 11, 2001. Analyses films that engage with the destruction of the Twin Towers of the World Trade Center and its aftermath, including *Seven Days in September*, *9/11*, *25th Hour*, *World Trade Center*, and *Extremely Loud and Incredibly Close*.

Westwell, Guy. "Acts of Redemption and 'The Falling Man' Photograph in Post-9/11 US Cinema." In *American Cinema in the Shadow of 9/11*. Edited by Terence McSweeney, 67–88. Edinburgh: Edinburgh University Press, 2016.

Traces the influence of Robert Drew's iconic photograph "The Falling Man" on two Hollywood films: *Extremely Loud and Incredibly Close* (2011) and *The Walk* (2015).

Genres

New York City has a special relationship with particular film genres, especially Film Noir, the musical, and the Romantic Comedy. The following sections expand on each in turn, focusing in each case on scholarship that has emphasized the importance of New York City to historical development of the genre.

Film Noir

Although Los Angeles is often viewed as the typical setting for American film noir, Shiel 2010 demonstrates that a substantial proportion of films commonly placed in this category were set in New York, especially in the 1940s. Both Shiel 2010 and Dimendberg 2004 draw comparisons between these two urban environments as competing physical and social backdrops for noir films. Higashi 2007 and Prime 2007 focus in detail on *The Naked City* (1948), a groundbreaking semidocumentary crime film shot entirely on location in New York. On crime films of the 1970s, see Corkin 2011 (cited under Race and Ethnicity).

Dimendberg, Edward. *Film Noir and the Spaces of Modernity*. Cambridge, MA: Harvard University Press, 2004.

Argues that midcentury film noir captured the transformation of the American city and registered feelings of nostalgia, alienation, and anxiety generated by urban modernity. Close analysis of film texts, organized around the concepts of centripetal and centrifugal space. Although much of the book is concerned with Los Angeles, there is also substantial material on New York and key East Coast films such as *The Naked City*.

Higashi, Sumiko. "The American Origins of Film Noir: Realism in Urban Art and *The Naked City*." In *Looking Past the Screen: Case Studies in American Film History and Method*. Edited by Jon Lewis and Eric Smoodin, 353–380. Durham, NC: Duke University Press, 2007.

Analyzes the realist style of *The Naked City* and its representation of New York City as a "social matrix." Argues that the aesthetics of American film noir are intertextually related to traditions of urban realism, in particular the work of the Ashcan painters and the photographers Jacob Riis and Weegee.

Prime, Rebecca. "Cloaked in Compromise: Jules Dassin's 'Naked' City." In *"Un-American" Hollywood: Politics and Film in the Blacklist Era*. Edited by Peter Stanfield, Frank Krutnik, Brian Neve, and Steve Neale, 142–151. New Brunswick, NJ: Rutgers University Press, 2007.

Discusses the struggle over the production and editing of *The Naked City* in the contested political context of blacklist-era Hollywood.

Shiel, Mark. "A Regional Geography of Film Noir: Urban Dystopias On- and Offscreen." In *Noir Urbanisms: Dystopic Images of the Modern City*. Edited by Gyan Prakash, 75–103. Princeton, NJ: Princeton University Press, 2010.

Argues for the significance of regional and urban geography to the study of film noir. Although the chapter is largely focused on Los Angeles, it provides useful information on New York as a setting for film noir. Demonstrates that roughly one-quarter to one-third of all film noirs included New York settings until 1948, after which point Los Angeles became more prominent.

Musicals

The musical and New York City have a special affinity. For works such as Bukatman 2003, the dynamic energy and utopian pluralism of the mid-20th-century musical signify the crucial influence of its most frequent urban setting. Shearer 2016 provides the broadest vantage point on the historical affiliation between New York and the musical, tracing the interpollination of Hollywood and Broadway and the genre's engagement with the changing city from the 1930s to the 1970s. Bukatman 2003 and Fischer 2010 focus in detail on a range of New York

musical numbers and their characteristically urban aesthetics. Foulkes 2015 offers an in-depth study of *West Side Story* in the context of postwar urban redevelopment.

Bukatman, Scott. "Syncopated City: New York in Musical Film (1929–1961)." In *Matters of Gravity: Special Effects and Supermen in the 20th Century*. By Scott Bukatman, 157–183. Durham, NC: Duke University Press, 2003.

Analyses a selection of musical numbers in which New York City plays a prominent role, and considers the ways these sequences and their spectacular "commercial aesthetics" embody the dynamism and pluralism of urban life. Drawing on films such as *On the Town*, *Guys and Dolls*, *West Side Story*, *42nd Street*, and *The Band Wagon*, discusses key spaces for the New York musical, including Times Square, Coney Island, and Harlem.

Fischer, Lucy. "City of Women: Busby Berkeley, Architecture, and Urban Space." *Cinema Journal* 49.4 (Summer 2010): 111–130.

Close analysis of three musical sequences directed by Busby Berkeley, all of which focus on Manhattan: "Lullaby of Broadway" from *Gold Diggers of 1935* (1935), "42nd Street" from *42nd Street* (1933), and "I Only Have Eyes for You" from *Dames* (1934). Analyzes how these numbers use Art Deco architecture and design in their mise-en-scene and considers questions of gender, space, and the representation of women in the city.

Foulkes, Julia L. "Seeing the City: The Filming of *West Side Story*." *Journal of Urban History* 41.6 (November 2015): 1032–1051.

Detailed account of the making of *West Side Story* drawing on archival research. Contextualizes the film within urban planning debates in postwar New York, especially the opposing perspectives of Robert Moses and Jane Jacobs. Discusses how Jerome Robbins and Robert Wise created a balance between realism and abstraction, arguing that their use of locations, set design, cinematic style and choreography captured the tensions of New York in the throes of urban renewal.

Shearer, Martha. *New York City and the Hollywood Musical: Dancing in the Streets*. Basingstoke, UK: Palgrave Macmillan, 2016.

Study of the relationship between New York City and the Hollywood musical from the early sound era to the decline of the genre in the late 1960s and 1970s. Focuses in depth on the musical's engagement with the redevelopment of the city in the postwar era, with close analysis of films such as *On the Town*, *The Band Wagon*, and *West Side Story*.

Romantic Comedy

New York City is arguably the most frequent setting for the Hollywood romantic comedy, from *Breakfast at Tiffany's* and *Manhattan* to *When Harry Met Sally* and *Sex and the City*. Jermyn 2008 addresses the importance of New York to the genre in a useful overview essay. McDonald 2015 and Morrison 2010 analyze two films written by Nora Ephron, *When Harry Met Sally* and *You've Got Mail*. See also scholarship on the films of Woody Allen under Auteurs; and Wojcik 2010 on romantic comedies with apartment settings, cited under 1940s and 1950s.

Jermyn, Deborah. "I [Heart] New York: The Rom-Com's Love Affair with New York City." In *Falling in Love Again: Romantic Comedy in Contemporary Cinema*. Edited by Stacey Abbott and Deborah Jermyn, 9–24. London: IB Tauris, 2008.

Examines New York's status as the predominant location for the Hollywood romantic comedy, with reference to films including *When Harry Met Sally* and *Hitch*. Considers the appeal of New York for romantic films, and discusses some of the city's multiple images, onscreen and offscreen, as an emblem of modernity, a place of immigrant aspiration, and a key historic site for the independent urban woman.

McDonald, Tamar Jeffers. *When Harry Met Sally*. London: BFI, 2015.

In-depth study of emblematic New York romantic comedy *When Harry Met Sally* (1989), with reference to a range of topics including the film's Manhattan setting.

Morrison, Aimée. "Newfangled Computers and Old-Fashioned Romantic Comedy: *You've Got Mail*'s Futuristic Nostalgia." *Canadian Journal of Film Studies* 19.1 (Spring 2010): 41–58.

Argues that Nora Ephron's *You've Got Mail* is simultaneously nostalgic and future-oriented in its relationship to the romantic comedy genre, digital technology, and the transformation of New York through global brand capitalism.

Auteurs

New York City has produced a number of significant directors whose work has drawn inspiration from the city and for whom New York forms a crucial part of their public persona. Scholars have often noted, for example, the importance of New York to the films and auteur brands of Sidney Lumet, Woody Allen, Martin Scorsese, and Spike Lee, as well as experimental directors such as Jonas Mekas and Shirley Clarke (see *Experimental and Underground Cinema*). Blake 2005 links Lumet, Allen, Scorsese and Lee to their roots in specific neighborhoods of the city. Brigham 2013 and Lawton 2017 focus on specific aspects of Woody Allen's New York films. Haenni 2010 and Kredell 2014 tackle Scorsese's engagement with Little Italy and Lower Manhattan. Geiger 2004 discusses the spatial politics of Spike Lee's *He Got Game*. For further material on Spike Lee, see Massood 2003 and Kennedy 2000, both cited under Race and Ethnicity, Guerrero 2001, cited under Key Films, and the separate *Oxford Bibliographies* article Spike Lee by Paula J. Massood. For more on Scorsese and Little Italy, see Cavallero 2011 and Corkin 2011, both cited under Race and Ethnicity.

Blake, Richard A. *Street Smart: The New York of Lumet, Allen, Scorsese, and Lee*. Lexington: University Press of Kentucky, 2005.

Accessible study of four New York directors: Sidney Lumet, Woody Allen, Martin Scorsese, and Spike Lee. Surveys themes and narratives of Key Films, connecting each auteur to a particular neighborhood in which they spent their formative years: the Lower East Side (Lumet), Flatbush (Allen), Little Italy (Scorsese), and Fort Greene (Lee).

Brigham, William. "Taking the Tortoise for a Walk: Woody Allen as *Flâneur*." In *A Companion to Woody Allen*. Edited by Peter J. Bailey and Sam B. Girgus, 321–338. Hoboken, NJ: Wiley-Blackwell, 2013.

Approaches a selection of Allen's New York films via the critical concept of the "flâneur" and the motif of walking in the city.

Geiger, Jeffrey. "'The Game Behind the Game': Spatial Politics and Spike Lee's *He Got Game*." In *Race and Ethnicity in New York City*. Edited by Ray Hutchison and J. Krase, 83–105. *Research in Urban Sociology*, 7. Amsterdam: Elsevier, 2004.

Draws on the spatial theories of Henri Lefebvre to analyze topographies of race and power in Spike Lee's *He Got Game* (1998).

Haenni, Sabine. "Geographies of Desire: Postsocial Urban Space and Historical Revision in the Films of Martin Scorsese." *Journal of Film and Video* 62.1–2 (Spring/Summer 2010): 67–84.

Discusses the links between postclassical aesthetics, urban space, and male subjectivity in Scorsese's films, including *Mean Streets*, *Taxi Driver* and *Gangs of New York*.

Kredell, Brendan. "Borderlines: Boundaries and Transgression in the City Films of Martin Scorsese." In *A Companion to Martin Scorsese*. Edited by Aaron Baker, 331–351. Chichester, UK: Wiley-Blackwell, 2014.

Analyzes the organization of city space as a key concern of Scorsese's films and considers his creative engagement with Little Italy and Lower Manhattan more generally. Discusses ideas of space, place, boundaries, and transgression through the close analysis of four key films: *Mean Streets*, *Taxi Driver*, *After Hours*, and *Gangs of New York*.

Lawton, Philip. "Culture, Capital and the Big Screen: Tracing the Changing Dynamics of Gentrification in the Films of Woody Allen." *Urban Geography* 2 (13 July 2017): 1–21.

Considers the representation of gentrification in a selection of films across Allen's career, arguing that they capture and engage with complex dynamics of urban change in New York and other global cities.

Experimental and Underground Cinema

New York has played a central role in all facets of American experimental and underground cinema: production, distribution, exhibition, and criticism. Key filmmakers such as Maya Deren, Stan Brakhage, Andy Warhol, Jonas Mekas, and Shirley Clarke worked in New York, and the city has also fostered key institutions and organizations that supported experimental cinema, such as Cinema 16, the Anthology Film Archives, the Filmmakers' Cooperative, and the journal *Film Culture* (see also New York Film Culture). James 1992 and Rabinowitz 1989 analyze the postwar avant-garde and the New American Cinema from different perspectives. Chapters in Phillips 1995 connect New York independent filmmaking to Beat culture more generally. Nichols 1980 examines the key role played by New York Newsreel in establishing militant underground cinema. Dika 2012 and Hawkins 2015 focus on downtown Manhattan in the 1970s and 1980s as a key area of cross-pollination between filmmakers and the city's thriving art and music scenes.

Dika, Vera. *The (Moving) Pictures Generation: The Cinematic Impulse in Downtown New York Art and Film*. Basingstoke, UK: Palgrave Macmillan, 2012.

Study of visual artists and filmmakers in downtown New York who engaged with the "cinematic" in their aesthetic practice during the late 1970s and 1980s. Argues that these artists explored the moving image across different media and considers the importance of movement and the body to their work. Analyzes a range of filmmakers and artists including Cindy Sherman, Chantal Akerman, Vivienne Dick, Amos Poe, Eric Mitchell, James Nares, Nan Goldin, Robert Longo, Jack Goldstein, Kathryn Bigelow, and Lizzie Borden.

Hawkins, Joan, ed. *Downtown Film and TV Culture, 1975–2001*. Bristol: Intellect, 2015.

Collection of new scholarship on the experimental film and video culture of New York's Downtown scene, alongside reprints of historical essays by J. Hoberman, Tony Conrad, and Lynne Tillmann, and interviews with filmmakers Bette Gordon and Beth B.

James, David E., ed. *To Free the Cinema: Jonas Mekas and the New York Underground*. Princeton, NJ: Princeton University Press, 1992.

Anthology of essays on Jonas Mekas and New York's avant-garde film culture. Chapters cover various aspects of Mekas's career and the history of independent cinema in New York, exploring individual film texts as well as topics such as his foundation and editorship of *Film Culture*, his role in establishing the Anthology Film Archives and the Film-Makers Co-op, and his relationship with the city's art scene.

Nichols, Bill. *Newsreel: Documentary Filmmaking on the American Left*. New York: Arno, 1980.

History of the radical left-wing film collective Newsreel. Covers the emergence and development of New York Newsreel and its counterparts in San Francisco and Los Angeles.

Phillips, Lisa, ed. *Beat Culture and the New America: 1950–1965*. New York: Whitney Museum of American Art, 1995.

Essays on the cultural legacy of the Beats. Includes several chapters on independent filmmaking and the “New American Cinema,” with reference to influential films such as John Cassavetes’s *Shadows*.

Rabinowitz, Lauren. *Points of Resistance: Women, Power, and Politics in the New York Avant-Garde Cinema, 1943–1971*. Chicago: University of Illinois Press, 1989.

Study of three female filmmakers of the New York avant-garde: Maya Deren, Shirley Clarke, and Joyce Wieland. Assesses their significant contribution to different stages of the postwar avant-garde, arguing that underground cinema offered opportunities for women as filmmakers, organizers, and critics. Discusses the production, distribution, and reception of their work, as well as the critical, curatorial, and organizational roles they played in New York Film Culture.

The City Symphony

The “city symphony” has been a privileged form for discussions of the cinematic city and the relationship between the early-20th-century metropolis and modernist tendencies in filmmaking. There is a body of scholarship on the New York “city symphony” in particular. Horak 1995 and Suárez 2002 focus on *Manhatta* (1921), an important point of convergence between film and modernist currents in painting and photography. Uricchio 1995 discusses the city symphonies of Jay Leyda and others in the 1930s, while Gartenberg 2014 and MacDonald 1997–1998 trace the subsequent development of the format across the 20th century.

Gartenberg, Jon. “NY, NY: A Century of City Symphony Films.” *Framework: The Journal of Cinema and Media* 55.2 (2014): 248–276.

Comprehensive overview of city symphony films made in New York, from early cinema to the present. Covers early actualities, city symphony films of the 1920s and 1930s, the work of Shirley Clarke and Helen Levitt, and avant-garde films of the 1960s, 1970s, and beyond.

Horak, Jan-Christopher. “Paul Strand and Charles Sheeler’s *Manhatta*.” In *Lovers of Cinema: The First American Film Avant-Garde 1919–1945*. Edited by Jan-Christopher Horak, 267–286. Madison: University of Wisconsin Press, 1995.

Close analysis of the production, distribution, themes, and aesthetics of Paul Strand and Charles Sheeler’s landmark film *Manhatta* (1921). Argues that the film oscillates between modernism and Whitmanesque romanticism.

MacDonald, Scott. “The City as the Country: The New York City Symphony from Rudy Burckhardt to Spike Lee.” *Film Quarterly* 51.2 (Winter 1997–1998): 2–20.

Considers the history of the New York city symphony film from the 1920s to the 1990s, touching on the post-WWII films of Rudy Burckhardt, Weegee, Francis Thompson, and Marie Mencken. Reads *Do the Right Thing* (dir. Spike Lee, 1989) within this tradition.

Suárez, Juan A. “City Space, Technology, Popular Culture: The Modernism of Paul Strand and Charles Sheeler’s *Manhatta*.” *Journal of American Studies* 36.1 (2002): 85–106.

Analyzes New York city symphony *Manhatta* (1921) in relation to broader currents in modernist art and visual culture. Discusses the film’s modernist aesthetics and its complex, ambivalent relationship to nature and technology.

Uricchio, William. "The City Viewed: The Films of Leyda, Browning, and Weinberg." In *Lovers of Cinema: The First American Film Avant-Garde 1919–1945*. Edited by Jan-Christopher Horak, 287–314. Madison: University of Wisconsin Press, 1995.

Discusses the New York city films of Jay Leyda, Herman Weinberg, and Irving Browning. Places the New York city symphonies of the 1930s in the historical context of documentary cinema, avant-garde film, and the European city symphony.

New York Film Culture

New York City is significant not only as a hub of film production and as a setting for narrative film, but also as a site of exhibition and as a nexus of both mainstream and alternative film culture. In the studio era, New York was a crucial location for first-run theatres and constituted the single largest domestic market for box office revenue. The Museum of Modern Art film library (1935) established an institutional home and a center of exhibition for film as a modern art form (Wasson 2005). After WWII, New York provided a key point of entry for foreign films through its flourishing art house cinemas, and from 1963, the New York Film Festival (Balio 2010). As the gateway for European cinema and home to the influential New York Board of Censors, the city was also a crucible for conflicts over censorship and regulation. (Haberski 2007). The city has been central to underground film culture, through film clubs such as Cinema 16 and institutions such as the Anthology Film Archives (see also *Experimental and Underground Cinema*). As a national and global hub for media and publishing, the city has also been a key node of film criticism, both in mainstream publications (e.g., *New York Times*, *The New Yorker*, *Time*, *Newsweek*) and in the alternative press (e.g., *The Village Voice*, *Film Culture*).

Balio, Tino. *The Foreign Film Renaissance on American Screens, 1946–1973*. Madison: University of Wisconsin Press, 2010.

Study of the distribution, exhibition, and reception of foreign films in the United States. Discusses Manhattan as a gateway to the art house market, the operations of New York-based distributors, and the influence of organizations such as the New York Board of Censors and the New York Film Critics Circle. Contains a chapter on the early years of the New York Film Festival.

Haberski, Raymond. *Freedom to Offend: How New York Remade Movie Culture*. Lexington: University Press of Kentucky, 2007.

Shows how postwar New York became a focal point for struggles over film censorship and related critical debates about film and cultural value. Argues that conflicts over exhibition and regulation in the city had national repercussions, with detailed research into the controversial releases of *Bicycle Thieves*, *The Miracle*, *Baby Doll*, and *Bonnie and Clyde*. Examines the role New York played as a crucible for alternative film culture at the Film-Makers' Cooperative and Cinema 16.

Stanfield, Peter. "Going Underground with Manny Farber and Jonas Mekas: New York's Subterranean Film Culture in the 1950s and 1960s." In *Explorations in New Cinema History: Approaches and Case Studies*. Edited by Richard Maltby, Daniel Biltereyst, and Philippe Meers, 212–225. Malden, MA: Wiley-Blackwell, 2011.

Traces the shifting meaning of the term "underground film" in New York Film Culture in the 1950s and 1960s: while the critic Manny Farber used the term in the 1950s to valorize the subculture of flea-pit cinemas around Times Square and the cheap genre and exploitation films they offered, "underground" came to signify avant-garde cinema in the 1960s. Discusses how these apparently opposing types of cinema often shared sites of exhibition and audiences.

Wasson, Haidee. *Museum Movies: The Museum of Modern Art and the Birth of Art Cinema*. Berkeley: University of California Press, 2005.

Argues that the creation of the Film Library at the Museum of Modern Art (1935) was a crucial moment for the status of cinema as an art form. Traces the early history of the Film Library, showing how it changed the way films were stored, viewed, and appreciated—by declaring cinema a modern art and providing it with an institutional home, MoMA set the stage for the development of postwar art cinema and film culture.

Boroughs and Neighborhoods

Cinematic New York has often been synonymous with Manhattan, yet there is also a rich history of filmmaking in the city's other four boroughs (Brooklyn, Queens, the Bronx, and Staten Island). As the collected essays in Manbeck and Singer 2003 demonstrate, filmmaking in Brooklyn has a rich and varied history. Other scholars have focused on specific neighborhoods and areas. Massood 2013 presents a detailed history of Harlem as a cinematic setting and innovative hub of black cultural production. Banes 1993 studies the avant-garde art and filmmaking of Greenwich Village in the early 1960s. Gorfinkel 2011 zeroes in on the environs of Times Square and argues for its importance to the "sexploitation" film. Several essays in Frank 2015 explore the cultural legacy of Coney Island as a cinematic space.

Banes, Sally. *Greenwich Village 1963: Avant-Garde Performance and the Effervescent Body*. Durham, NC: Duke University Press, 1993.

Cultural history of Greenwich Village circa 1963. Discusses filmmakers (including Jonas Mekas and Andy Warhol) within the broader context of the 1960s avant-garde.

Frank, Robin Jaffee, ed. *Coney Island: Visions of an American Dreamland, 1861–2008*. New Haven, CT: Yale University Press, 2015.

Illustrated exhibition catalogue exploring the cultural history of Coney Island. Contains four essays about Coney Island on screen by Joshua Glick and Charles Musser.

Gorfinkel, Elena. "Tales of Times Square: Sexploitation's Secret History of Place." In *Taking Place: Location and the Moving Image*. Edited by John David Rhodes and Elena Gorfinkel, 55–76. Minneapolis: University of Minnesota Press, 2011.

Focused study of the significance of Times Square and its environs as a recurring location in 1960s sexploitation films.

Manbeck, John B., and Robert Singer, eds. *The Brooklyn Film: Essays in the History of Filmmaking*. Jefferson, NC: McFarland, 2003.

Collection of essays about films set and shot in Brooklyn. Contains a useful annotated filmography of Brooklyn films up to 2002.

Massood, Paula. *Making a Promised Land: Harlem in Twentieth-Century Photography and Film*. New Brunswick, NJ: Rutgers University Press, 2013.

Exploring tensions between entertainment and ideologies of uplift in black filmmaking and photography, considers the shifting representation of Harlem and its relationship to African-American identity across the 20th century. Focuses primarily on the gangster genre in key moments: early cinema; race films of the 1930s and 1940s; blaxploitation; "New Jack Cinema"; and the nostalgic image of Harlem in recent films and visual culture.

Race and Ethnicity

Issues of racial and ethnic identity constitute an important thread that runs through scholarship on New York and cinema. Haenni 2008 establishes the importance of immigrant cultures to the development of early cinema in New York. Gottlieb 2013 and Stein 2015 focus on two important underground films that engaged with black life in New York during the 1960s. Cavallero 2011 and Corkin 2011 both discuss Little Italy and Italian American identity in *The Godfather*. Corkin 2011 also extends his discussion to the blaxploitation cycle, placing it within the broader context of the city's urban restructuring. Jiménez 1993 provides a brief history of Puerto Rican filmmaking in the city. Kennedy 2000 and Massood 2003 discuss African American cinema and urban experience, analyzing a range of films by Spike Lee and

other black filmmakers in the 1980s and 1990s. See also: Massood 2013 on Harlem and African American filmmaking under Boroughs and Neighborhoods; Koszarski 2008 on Yiddish films and “race films” produced in New York, cited under Early Cinema to the Second World War; Carney 2001 on John Cassavetes’s *Shadows*, Foulkes 2016 on *West Side Story*, and Guerrero 2001 on *Do the Right Thing*, cited under Key Films; and various texts on African American, Italian American and Jewish directors under Auteurs.

Cavallero, Jonathan J. *Hollywood’s Italian American Filmmakers: Capra, Scorsese, Savoca, Coppola, and Tarantino*. Champaign: University of Illinois Press, 2011.

Discusses the Italian American identity of Martin Scorsese and Francis Ford Coppola, with close reference to Little Italy and the ethnic nostalgia of the *Godfather* trilogy.

Corkin, Stanley. *Starring New York: Filming the Grime and the Glamour of the Long 1970s*. New York: Oxford University Press, 2011.

Two chapters analyze the importance of ethnic and racial identity to New York films of the 1970s. Chapter 3 considers “white ethnic” identity and nostalgia in *The Godfather* and *Mean Streets*. Chapter 4 discusses blaxploitation films including *Cotton Comes to Harlem*, *Shaft*, *Across 110th Street*, *Superfly*, and *Black Caesar*.

Gottlieb, Akiva. “Just Another Word for Jazz’: The Signifying Auteur in William Greaves’s *Symbiopsychotaxiplasm: Take One*.” *Black Camera* 5.1 (Fall 2013): 164–183.

Discusses William Greaves’s landmark film within the context of black independent cinema, focusing on its self-reflexive representational strategies.

Haenni, Sabine. *The Immigrant Scene: Ethnic Amusements in New York, 1880–1920*. Minneapolis: University of Minnesota Press, 2008.

Argues that early cinema and immigrant culture were closely intertwined in late-19th-century and early-20th-century New York. Considers films and the experience of filmgoing alongside ethnic theatre and other urban amusements. Drawing on motifs of mobility, circulation, and traffic, argues that early cinema developed in conversation with new immigrant cultures in New York and beyond.

Jiménez, Lillian. “Puerto Rican Cinema in New York: From the Margin to the Center.” *Jump Cut* 38 (June 1993): 60–66.

Traces the history of Puerto Rican cinema in New York and its roots in the civil rights activism of the 1960s and 1970s.

Kennedy, Liam. *Race and Urban Space in Contemporary American Culture*. Edinburgh: Edinburgh University Press, 2000.

Study of the representation of ethnic and racial identity in postindustrial American cities, spanning literature, cinema, and visual culture. Analyzes race and urban space in several New York films including *Clockers* and *Just Another Girl on the IRT*.

Massood, Paula J. *Black City Cinema: African American Urban Experiences in Film*. Philadelphia: Temple University Press, 2003.

Analyzes the history of African-American cinema through its crucial relationship with the city and urban experience. Focuses on key cycles from race films of the early sound era, to blaxploitation and hood films. Contains detailed analysis of Spike Lee films including *Do the Right Thing*, *She’s Gotta Have It*, and *Clockers*.

Stein, Erica. "Mapping the Blind City: The Urban Crisis and False Narrative in Shirley Clarke's *The Cool World*." *Studies in the Humanities* 42.1–2 (2015): 167–193.

Analyzes Shirley Clarke's *The Cool World* (1963) and its representation of African-American life in Harlem. Argues that the film captures and critiques the city during a period of rapid transformation.

Key Films

This section compiles books and articles that focus in detail on films especially closely associated with New York City as setting and subject matter. Carney 2001, Foulkes 2016, Guerrero 2001, Hoberman 1993, and Taubin 2000 provide in-depth analyses of key films from different historical periods of New York's cinematic history, paying attention to production and reception histories alongside considerations of narrative, style, and thematics.

Carney, Ray. *Shadows*. London: British Film Institute, 2001.

Focuses on John Cassavetes's 1960 debut, a breakthrough film for independent filmmaking in New York.

Foulkes, Julia L. *A Place for Us: West Side Story and New York*. Chicago: University of Chicago Press, 2016.

Full length study of *West Side Story*, tracing its journey from stage to screen. Making extensive use of the Jerome Robbins papers, contains detailed discussion of the film's conception and production. Contextualizes the film within the redevelopment of the Upper West Side and urban planning debates in postwar New York.

Guerrero, Ed. *Do the Right Thing*. London: BFI, 2001.

In-depth analysis of *Do the Right Thing*, with reference to Spike Lee and the film's Bedford-Stuyvesant setting.

Hoberman, J. *42nd Street*. London: BFI, 1993.

Detailed study of *42nd Street* in the context of the Great Depression. Discusses the film in relation to the history of Times Square and Broadway.

Taubin, Amy. *Taxi Driver*. London: BFI, 2000.

In-depth study of *Taxi Driver* with reference to its New York production and distinctive use of city locations.

Contexts: Urban, Cultural and Architectural History

This section provides a selected list of texts beyond film studies that may be of use to students and scholars working on the subject of New York City and cinema. Bender 2002 and Shefter 1993 are varied collections of essays on the city's history and cultural influence. Tallack 2005 provides an overview of New York's modernist visual culture. Douglas 1996 focuses on multiethnic Manhattan in the 1920s as an intense and transformative moment of literary and cultural innovation. Berman 1983, Caro 1975, and Jacobs 1992 are essential texts for understanding the redevelopment of the city in the postwar era and the political and cultural responses it generated. Greenberg 2008 shows how the city's branded image became especially important after the fiscal crisis of the 1970s and the rise of neoliberalism. Boyer

1994 investigates the importance of spectacle and collective memory to the postmodern city, while Zukin 2010 focuses on the city's rapid gentrification and the crisis of "authentic" urban space in the 2000s.

Bender, Thomas. *The Unfinished City: New York and the Metropolitan Idea*. New York: The New Press, 2002.

Collection of essays on the history of New York, exploring topics such as the skyscraper, the Brooklyn Bridge, modernist aesthetics, and urban citizenship.

Berman, Marshall. *All That is Solid Melts into Air: The Experience of Modernity*. London: Verso, 1983.

Wide-ranging study of artistic and literary modernism as an engagement with the experience of capitalist modernity. The final section, "In the Forest of Symbols: Some Notes on Modernism in New York," discusses opposing strands of New York modernism: the "expressway world" of Robert Moses and the "shout in the street" championed by Jane Jacobs.

Boyer, M. Christine. *The City of Collective Memory: Its Historical Imagery and Architectural Entertainments*. Cambridge, MA: MIT, 1994.

Investigates the city and collective memory via three paradigms: the city as work of art, the city as panorama, and the city as spectacle.

Caro, Robert. *The Power Broker: Robert Moses and the Fall of New York*. New York: Vintage Books, 1975.

Critical biography of the urban planner and bureaucrat Robert Moses, a hugely powerful and controversial figure known as New York's "master builder." Provides an extensive account of Moses, the machinery of local and state politics, and the large-scale public building and urban renewal projects (bridges, highways, parks, housing) that transformed the New York metropolitan region between the 1930s and the 1960s. Read in conjunction with Jacobs 1992.

Douglas, Ann. *Terrible Honesty: Mongrel Manhattan in the 1920s*. London: Picador, 1996.

A wide-ranging cultural history of multicultural Manhattan in the transformative decade of the 1920s. Argues that the city became a crucible of cultural innovation across literature, music, and the arts, drawing on a range of literary and cultural texts from Hemingway and Fitzgerald to the Harlem Renaissance.

Greenberg, Miriam. *Branding New York: How a City in Crisis was Sold to the World*. New York: Routledge, 2008.

Shows how the municipal government worked with corporate interests to rebrand New York in the wake of the city's fiscal crisis in the 1970s. Argues that city branding campaigns worked in tandem with wider processes of neoliberal restructuring.

Jacobs, Jane. *The Death and Life of Great American Cities*. New York: Vintage Books, 1992.

Originally published in 1961. Highly influential critique of urban renewal policies and modernist housing projects, which Jacobs saw as detrimental to the social fabric of American cities. Many of its key examples are drawn from New York, from Jacobs's ideal urban environment, the bustling street life of Greenwich Village, to modernist developments such as Stuyvesant Town. Read alongside Caro 1975.

Shefter, Martin. *Capital of the American Century: The National and International Influence of New York City*. New York: Russell Sage Foundation: 1993.

Anthology of essays on the economic, political, and cultural influence of New York City.

Tallack, Douglas. *New York Sights: Visualizing Old and New New York*. Oxford and New York: Berg, 2005.

Explores the role of photography, painting, and film in constructing the “urban visibility” of Manhattan as it transformed from the “Old New York” of the 19th century into the modern metropolis of the 20th century. Analyzes works by Alfred Stieglitz, Jacob Riis, Georgia O’Keeffe, and George Bellows among others.

Zukin, Sharon. *Naked City: The Death and Life of Authentic Urban Places*. New York: Oxford University Press, 2010.

Study of accelerated gentrification in six archetypal New York neighborhoods in the 21st century. Argues that the demand for urban “authenticity” has had negative effects on the diversity and distinctiveness of the city, driving up real estate values and displacing immigrants, the working class, and artists.

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